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THE DANCE

BELA L. PRATT

SOME RECENT WORKS BY BELA L. PRATT

TWO portrait statues are to be erected in Massachusetts as memorials to "heroes of peace," Nathaniel Hawthorne and Edward Everett Hale. The commissions for these statues have been given to Bela L. Pratt, who is also a son of New England, and reproductions of the small size models, recently completed, are given on the following pages.

The Nathaniel Hawthorne is for Salem and will be placed on the Common; a broad platform, paved with pebbles and supporting a curved exedra will form the base. The whole conception and design are unusual, romantic. Hawthorne was wont, it is said, to wander and muse on the beach near his Salem home at twi-

light, and it is thus in meditation that the sculptor has represented him.

The statue of Dr. Hale is for Boston and may be erected in Copley Square. It is not only an excellent likeness, but admirably reflects the personality of the man it memorializes. There is probably no more difficult problem set the sculptor than that of the monumental portrait statue, and though the merit of a work cannot be adequately judged prior to its completion, it would seem that rarely has a sculptor solved this problem as well as in these given instances.

Writing of Bela Pratt's sculpture some time ago, Christian Brinton said, "It is the noble dignity and plastic eloquence of



NATHANIEL HAWTHORNE

BELA L. PRATT

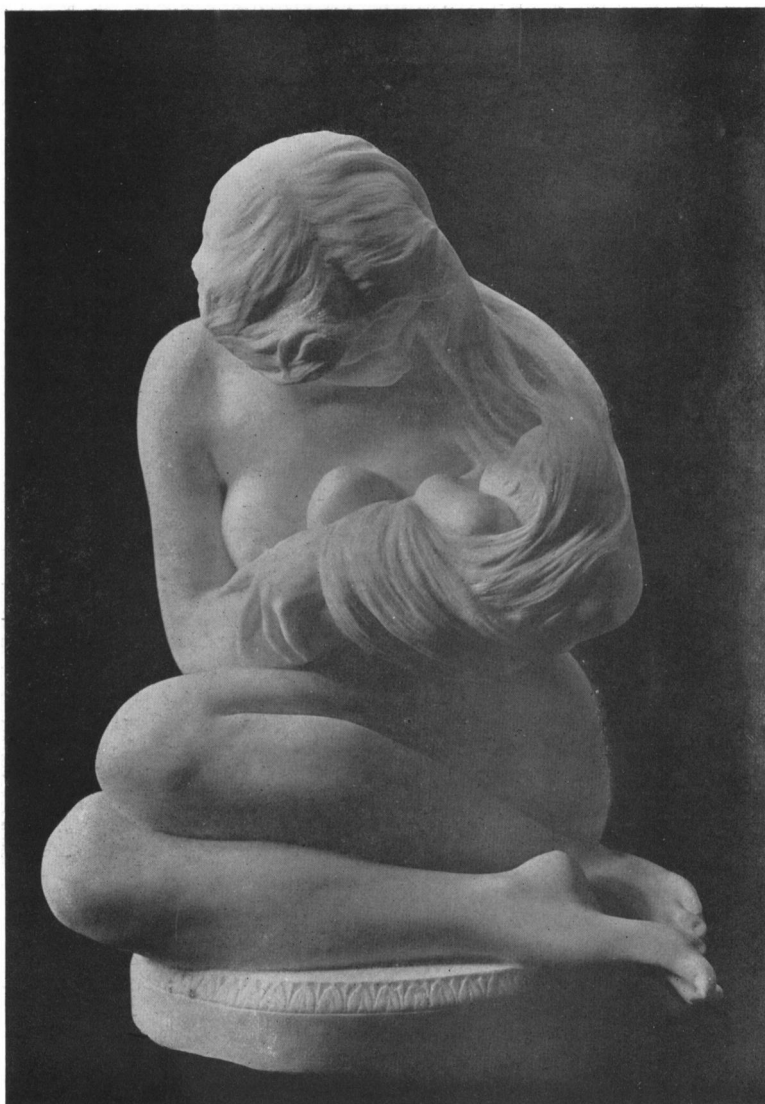
TO BE ERECTED IN SALEM, MASSACHUSETTS



EDWARD EVERETT HALE

BELA L. PRATT

TO BE ERECTED IN BOSTON, MASSACHUSETTS



YOUNG MOTHER

BELA L. PRATT

what is rapidly being recognized as the Saint Gaudens' tradition which Bela Lyon Pratt continues more, perhaps, than any of his colleagues in the sculpture of to-day. Possessing ample individuality, it is, moreover, the spirit more than the letter of Saint Gaudens' work to which Mr. Pratt remains faithful, though a similarity of subject often serves to accentuate the parallel between the older and the younger man." The similarity to which

Mr. Brinton refers is due, perhaps, to a common belief in the elemental value of beauty. This, in combination with strength, was the most striking characteristic of Saint Gaudens' sculpture, and to-day is found in large measure in the works of his former pupil.

Born in Norwich, Connecticut, a little over forty years ago, Mr. Pratt studied first at the Yale School of Fine Arts, then at the Art Students' League of New York,

and finally, after a period of work in Saint Gaudens' studio, in Paris under Chapu and Falguière and at the Ecole des Beaux Arts. Among his best known works are "Philosophy" in the Library of Congress, "Phillips Brooks" at Cambridge, the "Wayne Monument," the "Andersonville Prison Boy," and the "Soldiers' and Sailors' Monument," Malden; but besides

these he has wrought some charming fountains and reliefs, employing appropriately and delightfully nude female figures. There is none who interpret the nude in sculpture with more chaste and exquisite beauty than he. Since his return from Europe in the nineties he has been instructor in modeling at the Museum of Fine Arts, Boston.



THE LABORER

RENÉ MÉNARD

NOTES ON SOME FOREIGN EXHIBITIONS

BY S. S.

THAT art is the greatest of all historians, the truest recorder of human development, has been emphasized in the recent exhibitions of America, England and France. In these countries the masses have reached a higher degree of material prosperity, a greater power in Government and private enterprise than ever before in the history of man. So in the arts it is the *bourgeois* note which predominates, the general level which has been raised.

In Washington, Philadelphia, New York, and Boston last winter were

shown many works in painting and sculpture admirably executed. There were hundreds of similar works to be seen this summer in the Royal Academy at London, and the Salons of Paris, but lofty imaginative conceptions, such as Puvis de Chavannes, Millet, or Rousseau once gave us, were nowhere to be found.

Not that the art in itself is mediocre; far from it. Brilliant in execution, it is often extremely interesting and intensely personal, but it is art from the viewpoint of the public, not from the mountain